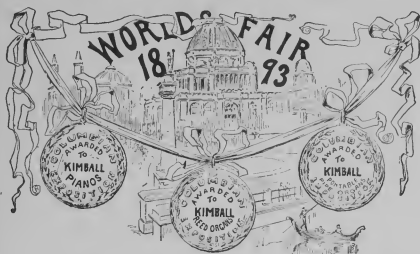


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which do not suit good teachers. Such teachers will find this book just what they want.

They have a very summary way of expressing their disapproval of recalcitrant opera-singers in Spain. At an opera-house there, recently, one opera was announced; and as the prima donna was taken ill at the last moment, the bill had to be changed. This had happened once or twice before, and the audience determined to give an emphatic expression of its indignation. One act of "The Flying Dutchman" and "Cavalleria Rusticana" were announced as substitutes. But they were never sung. So soon as the curtain went up, there was a storm of hisses and cat-calls. From the boxes there came a shower of small copper coins. The rest of the audience followed this example, and the players in the orchestra were compelled to put on their hats. The director in a rage threw down his baton and left his seat, whereupon the curtain fell. As the subscribers announced their firm intention of treating all unsatisfactory performances in the same way, the police closed the opera-house for several days, during which the impresario took the precaution to reorganize his company. One of the highest royalties of Spain was in the theatre when the disturbance took place, but her presence had no effect on the demonstration by the audience.

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Many and curious are the trials that actor and actress must go through to retain their composure or restrain their laughter when the little accidents to which every stage is heir suddenly decide to occur. Says the "Small Talk" man in the *London Sketch*, I have been discussing some with theatrical friends, and reminiscence has brought to light some that are decidedly mirth-provoking. Perhaps the funniest occurred to a prominent tenor when he was singing with the Carl Rosa Opera Company not very long ago. "Lehenga" was being presented, and the last act was in progress: the Swau was preparing for the return to the Salvat Mountains, as though unconscious of impending transformation, the Knight of the Grail was preparing to take his vocal *coup*, when a telegraph boy walked on the stage, with his back to the audience, and went up to the tenor with the familiar envelope. The singer grasped it, the boy walked off quite unconscious of his surroundings, and the titlers among the audience were mercifully few and far between. Perhaps in the moment of their amusement a fear lest the wire should bring bad news kept most people silent. The curious part of the incident lay in the fact that the telegraph boy did not know he was on the stage. Had he looked behind him, his confusion would have made matters infinitely worse; and, as things were, the situation was bad enough.

Music is the direct mediator between the spiritual and the sensual life. Although the spirit may not be master of that which it creates through music, yet it is blessed in this creation, which, like every other creation of art, is mightier than the artist.—*Berkoben*.

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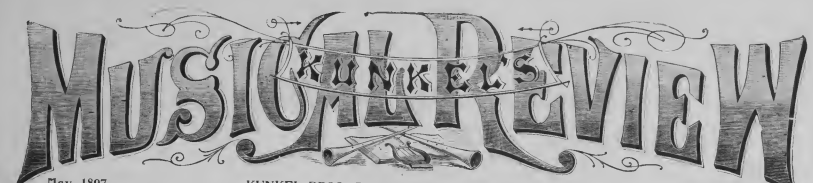
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MAY, 1897.

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MISSOURI STATE M. T. A.

The second annual meeting of the Missouri State Music Teachers' Association will be held June 16, 17 and 18, at the charming resort, Perle Springs, just out of Warrensburg. There is a large convention hall there, and the place offers every attraction to visitors—a fine hotel, mineral waters, bath, lake, &c. &c. The hotel and the railroads are offering great reductions, and a large attendance is expected from all over the state. The first meeting at Sedalia last year proved a decided success, and it is anticipated that the coming one will surpass it in every way. Every effort is being made to secure some of the finest musicians in the state for the programmes. A string quartette from St. Louis will furnish chamber music, and there will be piano and song recitals, evening miscellaneous concerts, general discussions on musical subjects of importance, and opportunity for friendly intercourse between the musicians represented at this state gathering. It is hoped all towns of importance will send a large delegation to the meeting, and thus both give and receive profit and pleasure. The educational influence of such an association on the musical development of our state is incalculable, and all earnest-hearted, progressive musicians should be glad and proud to lend a helping hand regardless of personal considerations, to further such a grand cause. There will also be a program, as before, consisting of worthy Missouri composers, and, as last year, this will doubtless prove one of the most interesting of the series.

JOHANNES BRAHMS.

The death of this eminent symphonist, in Vienna, on April 3, removes one of the great masters and leaves an enormous void in the musical world, which is accepted by all the world as followers on the line of musical development and verve, to wit, Saint Saens and Debussy.

Whether Brahms fully realized the prophecy made for him by Robert Schumann, who introduced him to the musical world in trumpet tones, is a matter which will be solved in all probability in a year or when the quality of his genius has been fully grasped by those competent to form an estimate of

it. While his symphonies never achieved in America the popularity accorded to the works of the older masters, it can not be denied that the reason his roof was due in a great measure to the mental caliber of the conductors who attempted to interpret him. Hans von Bulow, with his keen, analytical mind, did more in one or two notable readings of a Brahms symphony to settle the question as to the question as to the master's place in the musical hierarchy than all the others who signally failed to comprehend him.

That the increased composer was pre-eminently among living composers for the definite nature of his individuality, is too clear for argument. With an affinity for Schumann and the opposite for Wagner, his special dramatic genius, he unflinchingly stood alone in his intensity of harmony and modulation. Between himself and Wagner there was, and is, an impassable gulf, the one dramatic, the other specially independent of drama, and standing upon systematic principles of musical form. He never allowed himself to be diverted from his main idea in spite of all the wealth of episode and secondary thoughts always at his command, but restrained from clouding his in that thought. His music possessed an acute time which subordinated the idea of beauty to its expression, and this seemed to be one reason why the general public and conductors who tried to do so, to the neglect of the senses without yielding anything lasting or substantial. They have not appreciated his earnestness and abstraction from external things, as they will when he is fully understood and more successfully interpreted.

Brahms' genius extended over a wide range of musical expression apart from the dramatic department. He excelled in chamber music, chorals and symphony measures, and his sacred songs, particularly his Op. 45, the German Requiem, for solo, chorus and orchestra, has been declared to be a masterpiece. Turning from that funeral music which is essentially sombre in many of its parts, but which brings out the joy of a soul at sight of its immortality, to his ballads and rhapsodies, one is amazed at the variations of moods in a spirit that conquered one's mind and was endowed with a masterly technique, combined with intellectual qualities able to demonstrate the strength of his musical consistency. To him the pianoforte was a medium of intellectual expression, though sometimes it seemed as if he regarded technical executions as a secondary, casual matter, only to be noticed incidentally. It was from this spirit that his genius sprang, to expand more and more as the spirit of the age overtakes him, for he was far in advance of ordinary appreciation, and in that respect he may be said to be a true exponent of the music of the future and the peer of Wagner and his dramatic pathos, but as already said, these two men occupied opposite sides of an impassable gulf and there can be no comparison between them.

In the Victorian Era Exhibition in London, to celebrate the sixtieth anniversary of Victoria's accession, the drama is to be appropriately represented on the largest stage in the world, that of the Empire Theatre having been set aside for the purpose, a space three hundred and fifteen feet long by one hundred feet deep being thus secured. On this immense stage seven ordinary ones are now being constructed, two of which are capable of holding set scenes which could only be shown in a theatre, on a stage, for instance, such as that of Drury Lane, while the remaining five stages are all so large that they can readily represent any scene in a picture space is provided for the exhibition of scenic and architectural models, for all kinds of stage sets, and the most costly and elaborate scenery, costumes, and all other articles illustrating the history of the English stage during the last sixty years. One of the specialties of the exhibit will be a large set scene representing the complete workings of the stage from behind the footlights.

CITY NOTES.

James M. North, the popular vocal teacher, has providentially recovered from an accident that threatened the loss of his right eye. This will be good news to his many friends. Mr. North has resumed his classes at his studio, 9144 Olive street.

Miss Cora Fish, assisted by some of her pupils, and Miss Helen Th. rell, violinist, and Miss Jane Good, pianist, gave a piano recital recently at 3128 School street.

Miss Charlotte H. Hax Rosatti has located her studio at 134 Lafayette ave. Miss Hax Rosatti is meeting with commendable success in her work and numbers among her pupils Mr. Egnott Froehlich, Jr.

Mrs. Nettie Allen Parcell played at a recent recital of the Enterprize Club at Kansas City and scored a great success. The local press commended her playing in terms of high praise.

Edward H. Blosser is now located in the Lackade building, Fourth and Olive streets where he has fitted up a cozy studio for the reception of his pupils.

Miss Vera Schlueter, pupil of Mrs. Nellie Strong Stevenson, assisted by Miss Adah Black, soprano, gave a piano recital at 3631 Olive street, on the 24th ult. Miss Schlueter's rendition of her numbers aroused a great deal of enthusiasm, and showed marked individuality and artistic freedom. Her memory and technique were accurate and thoroughly reliable. Miss Schlueter is but 18 years of age, and has been studying with Mrs. Strong Stevenson for some time. She is an ambitious and deserving student. Miss Black's singing was, as always, thoroughly enjoyed.

Eugenia Williamson, B. E., and some of her advanced pupils in Elocution and Debarte Physical Culture, gave the Septieme Soiree at Pickwick theatre on the 13th ult. The programme included Debarte attitudes, readings, recitations, vocal and instrumental music, and a "Marble Dream" in which the large audience present enjoyed one of the best treats of the season, and recognized, with enthusiasm, the splendid work of Miss Williamson and her pupils.

Miss Antoinette Trebelli arrived recently in San Francisco from Australia for a rest before beginning an American concert tour. She has just completed a tour of Cape Colony, Natal, the Transvaal, Tasmania, South Australia, New South Wales, Queensland and New Zealand. Miss Trebelli's repertoire was one of the best known opera singers ever heard in New York.

John Philip Sousa is engaged with Charles Klein upon an operetta, called "The Bride-Elbow."

Sir Arthur Sullivan is to receive \$1,000 for the new ballet he has composed for the Alhambra, London.

Beginning next season, the Khedive's theatre at Cairo will give operas only in Italian. Four years ago the majority in favor of French troupes was present. This year Italian was preferred by the subscribers by one vote.

The "Flying Dutchman" has recently been put in rehearsal at the Opera Comique, Paris, and Felix Mottl, of Carlsruhe, has been engaged to conduct the opera, which will be given in German.

A tablet will be placed on the house near Lacarne where Wagner lived during the sixties. The inscription is: "In this house dwelt Richard Wagner from April, 1860, to April, 1872. Here he finished the 'Meistersinger,' 'Siegfried,' 'Gotterdammerung,' 'Kaisermarsch,' and 'Siegfried Idyll.'"

The secret of Liszt's success as a pianist was his incessant industry. For many years he was wont to practice ten hours daily.

The *Woman's Medical Journal* contains the following, by Robert E. Metcalf, M. D., Medical College of Ohio, Cincinnati, now residing at Hamersville, O.:

"If there is anyone drug that can be made to answer every need of the physician, for the correction of the multitudinous disturbances of involution that occur in the various diseases he is called upon to treat, that one is antikamnia.

"My confidence in it is now well established that I have only words of praise. Independently of other observation, I have proved to my satisfaction its certain value as a promoter of parturition, whether typical, delayed or complicated, and its effective power in controlling the vomiting of pregnancy. In cases marked by unusual suffering in second stage, pains of a grating sort, frequent or separated by pro-

longed intervals accompanied by nervous rigors and mental torpidities, one or two tablets of five grains each, of antikamnia, promptly change all this.

"If there is a 'sheepy uterus,' antikamnia and quinine awake every energy, muscular and nervous, and push labor to an early safe conclusion. Indeed, in any case of labor small doses are helpful, counteracting efforts of nature and shortening duration of process.

"I have just finished treatment of an obstinate case of vomiting in pregnancy. A week ago the first dose of antikamnia was given; nervous excitement, mental worry and gastric intolerance rapidly yielded. This case was a typical one and the result is clearly attributable to the masterful influence of this preparation."

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THE STANDARD BEARER.

March.

Notes marked with an arrow must be struck from the wrist.

March time. ♩ - 112.

CARL SIDUS.

(Key of G)

1.

2.

N. B.

N. B.

N. B.

1.

2.

N.B. Heed carefully change of fingering.

1673. 3

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(Key of C)

N.H.

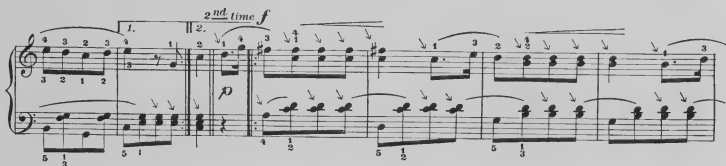
N.H.

(Key of F)

Trombone solo.



N.B.



LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse $\text{♩} = 80$.

The musical score is for a waltz titled "Le Reveil d'Amour" (Love's Awakening) by Moritz Moszkowski. It is a concert waltz in G major (one sharp) and 3/4 time, with a tempo of 80 beats per minute. The score is written for piano and voice. The piano part is in treble and bass clefs, and the vocal part is in treble clef. The score includes various musical notations such as notes, rests, and ornaments. Pedal markings (Ped.) and dynamic markings (cres., rit., f, a tempo) are present throughout. The score is numbered 1441-10.

*a tempo.*

This page contains six systems of musical notation for a piano piece. The notation is written in a key with two sharps (F# and C#) and a 2/4 time signature. The music features intricate melodic lines with many ornaments (marked with 'x' and 'p') and complex harmonic structures. The notation includes various dynamic markings such as *ped.*, *crec.*, *sf*, and *do.*. The page is numbered 4 in the top left corner and 1441-10 at the bottom center.

1441-10



dolce.

dim.

a tempo.

e - ril - - ard
grazioso.

Ossia.

Risolto.

sf. Ped. *

Ped. *

rit. Ped. *

a tempo.

Ossia.

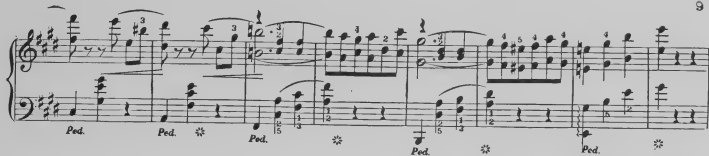
p. Ped. *

a tempo.

Ped. *

Ped. *





First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a long melodic line with slurs and fingerings. Bass staff has chords and a few notes. Dynamics: *f*, *ff*. Pedal markings: Ped. (first), Ped. (second).

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a melodic line with a *rit.* marking. Bass staff has chords. Dynamics: *f*. Pedal markings: Ped. (first), Ped. (second), Ped. 1. *a tempo.* marking above the staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords. Pedal markings: Ped. (first), Ped. (second), Ped. (third), Ped. (fourth), Ped. (fifth), Ped. (sixth).

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords. Pedal markings: Ped. (first), Ped. (second), Ped. (third), Ped. (fourth), Ped. (fifth).

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords. Pedal markings: Ped. (first), Ped. (second), Ped. (third), Ped. (fourth), Ped. (fifth), Ped. (sixth).

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords. Pedal markings: Ped. (first), Ped. (second), Ped. (third), Ped. (fourth), Ped. (fifth), Ped. (sixth).

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with triplets and sixteenth notes. Pedal points are indicated by 'Ped.' and a star symbol. A measure rest is shown with a '15' below it.

Second system of the musical score. It continues the complex rhythmic patterns from the first system. Pedal points are marked throughout the system.

Third system of the musical score. It begins with a measure rest marked '8'. The music features a crescendo leading to a section marked 'fz con forza.' (forzando con forza). Pedal points are indicated.

Fourth system of the musical score. It starts with the tempo marking 'Al. Animate' (Allegretto Animate). The music is characterized by rapid sixteenth-note passages. Pedal points are marked.

Fifth system of the musical score. It begins with a measure rest marked '8'. The music features a crescendo leading to a section marked 'ff Presto' (fortissimo Presto). Pedal points are indicated.

Sixth system of the musical score. It begins with a measure rest marked '8'. The music features a crescendo leading to a section marked 'ff fz' (fortissimo forzando). Pedal points are indicated.

FEEN REIGEN.

(GATHERING OF THE FAIRIES.)

Con fuoco. - 126.

 $s/cm/li$ [illegible]

4 1
cres. - cen - do
Ped. * Ped. *
2
f Ped.

4 1
cres.
Ped.
2
f

5 2 3 4 5 3 2 1
ff Ped. * Ped. * Ped. *
3 4 5 3 2 1

1 2 3 4 5
2 1 3 1 4 1
5 4 3 2 1

4 1 2 3 4 5 2 1 3 2 1 2 3 4 5 2 1 3 2 1
cres.
2 1 3 2 4 2 3 1 2 1 3 2

2 3 1 2 3 4 5 2 1 3 2 1 2 3 4 5 2 1 3 2 1
f
2 1 3 2 4 2 3 1 2 1 3 2

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a continuous eighth-note melody with various fingering numbers (1, 2, 3, 4, 5) above it. The left hand plays a bass line with some rests. Pedal markings (Ped.) and asterisks (*) are present below the staff.

Second system of musical notation. Continuation of the piece. The right hand features more complex fingering patterns. The left hand has some sixteenth-note passages. Pedal markings and asterisks are used.

Third system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has some rests and then enters with a melody. Dynamic markings include *dim.* (diminuendo) and *dim.* (diminuendo). Pedal markings and asterisks are present.

Fourth system of musical notation. The right hand plays a rapid sixteenth-note passage. The left hand has a bass line. Pedal markings and asterisks are used.

Fifth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has some rests and then enters with a melody. Pedal markings and asterisks are used.

Sixth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has some rests and then enters with a melody. Pedal markings and asterisks are used.

Handwritten musical score, first system. Treble and bass staves. The treble staff contains complex rhythmic patterns with fingerings (1-5) and slurs. The bass staff has chords and single notes. Dynamics include *f* and *cres.*. Pedal markings are present: *Ped.* with an asterisk.

Handwritten musical score, second system. Treble and bass staves. The treble staff continues with complex rhythmic patterns. The bass staff has chords and single notes. Dynamics include *f* and *cres.*. Pedal markings are present: *Ped.* with an asterisk.

Handwritten musical score, third system. Treble and bass staves. The treble staff contains complex rhythmic patterns with fingerings (1-5) and slurs. The bass staff has chords and single notes. Dynamics include *ff* and *cres.*. Pedal markings are present: *Ped.* with an asterisk.

Handwritten musical score, fourth system. Treble and bass staves. The treble staff contains complex rhythmic patterns with fingerings (1-5) and slurs. The bass staff has chords and single notes. Dynamics include *f* and *cres.*. Pedal markings are present: *Ped.* with an asterisk.

Handwritten musical score, fifth system. Treble and bass staves. The treble staff contains complex rhythmic patterns with fingerings (1-5) and slurs. The bass staff has chords and single notes. Dynamics include *f* and *cres.*. Pedal markings are present: *Ped.* with an asterisk.

Handwritten musical score, sixth system. Treble and bass staves. The treble staff contains complex rhythmic patterns with fingerings (1-5) and slurs. The bass staff has chords and single notes. Dynamics include *f* and *cres.*. Pedal markings are present: *Ped.* with an asterisk.

WIEGENLIED.

BERCEUSE. ~~~~~ CRADLE SONG.

W. G. Graham

Andante.  108.

Cantabile.

Andante. 108.

W. G. Granam

1446-5

Copyright 1892

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The music features a melody with various ornaments and fingerings indicated above the notes. The lyrics 'The Rose Tree' are written below the piano part.

Grandioso.

cres. *ff*

First system of musical notation. The right hand features a complex, rapid passage with many beamed sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Fingering numbers (1-5) are visible above the right hand notes.

Second system of musical notation. The right hand continues with intricate patterns, marked with the word *dolce.* and a *fz* (forzando) dynamic. The left hand has a more melodic line with some grace notes. Fingering numbers are present throughout.

Third system of musical notation. The right hand shows a series of ascending and descending runs. The left hand continues with a rhythmic accompaniment. Fingering numbers are clearly marked.

Fourth system of musical notation. The right hand features a very dense and fast passage with many beamed notes and slurs. The left hand has a supporting role with eighth notes. Fingering numbers are extensive.

Fifth system of musical notation. The right hand has a more melodic but still technically demanding passage. The left hand continues with a steady accompaniment. Fingering numbers are visible.

A handwritten musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 2/4 time. The score includes a key signature change from one flat to two flats (B-flat major to D minor) in the second system. The melody is marked with a "1." and a "2." indicating first and second endings. The accompaniment features a repeating bass line with a "2." marking. The score is written in ink on aged paper.

PHILOMEL.

POLKA BRILLIANT.

Tempo di Polka. ♩ - 112.

Secondo.

Charles Kunkel.

[illegible]

PHILOMEL.

3

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. ♩ - 112.

Primo.

Giacoso.

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system includes a section marked 'Giacoso.' and features a piano (p) dynamic. The second system includes a 'Ped.' marking. The third system includes a 'cresc.' (crescendo) marking. The fourth system includes a 'Ped.' marking and ends with a fortissimo (ff) dynamic. The score is annotated with numerous fingering numbers (1-5) and slurs to guide the performer. Pedal points are indicated with 'Ped.' and asterisks.

Secondo.

First system of musical notation for 'Secondo.' It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. There are fingerings 2, 3, 4, and 5 indicated above the right hand. A 'Ped.' (pedal) instruction with a star symbol is placed below the bass staff.

Second system of musical notation for 'Secondo.' It continues the piece with various dynamics including *mf* and *f*. It features triplets and slurs. Pedal instructions ('Ped.' with star symbols) are placed below the bass staff at several points.

Third system of musical notation for 'Secondo.' It begins with the tempo marking 'Glocoso.' and a mezzo-forte (*mf*) dynamic. The music includes complex fingerings and slurs. A 'Ped.' instruction with a star symbol is located below the bass staff.

Fourth system of musical notation for 'Secondo.' It features two endings, labeled '1.' and '2.', each with a repeat sign. The first ending leads back to an earlier section, while the second ending concludes the piece. Dynamics include *fz* (forzando). Pedal instructions ('Ped.' with star symbols) are placed below the bass staff.

8-

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a treble clef and a key signature of one sharp. The first staff contains the melody, and the second staff contains the bass line. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a key signature change to one sharp.

8
f 3
or thus.
2
l. h.

8

mf

f

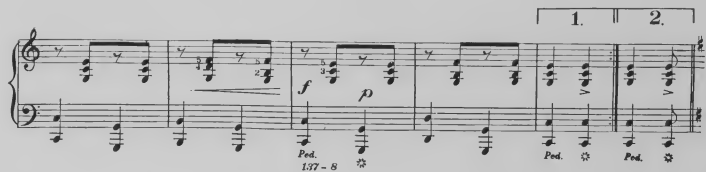
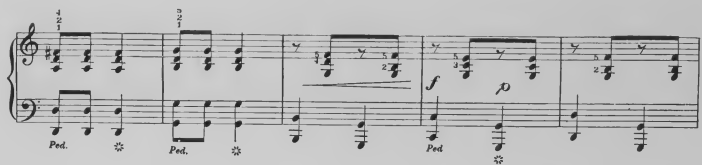
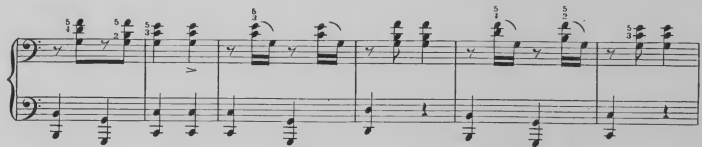
Pod.

Pod.

Pod.

L. R.

[illegible][illegible]



8.....

First system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 2, 3, 4, 2, 2, 2, 4, 3, 4). Bass staff has a supporting line with slurs and fingerings (5, 4, 5, 4, 5, 4, 5, 4, 5, 4). A *p* (piano) dynamic marking is present in the bass staff.

8.....

Second system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (4, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3).

8.....

Third system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 4, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (5, 4, 5, 3, 5, 4, 5, 3, 5, 4, 5, 3, 5, 4, 5, 3, 5, 4). A *f* (forte) dynamic marking is present in the bass staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

8.....

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4). Bass staff has a supporting line with slurs and fingerings (5, 4, 5, 3, 5, 4, 5, 3, 5, 4, 5, 3, 5, 4, 5, 3, 5, 4). A *ff* (fortissimo) dynamic marking is present in the bass staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

8.....

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4). Bass staff has a supporting line with slurs and fingerings (5, 4, 5, 3, 5, 4, 5, 3, 5, 4, 5, 3, 5, 4, 5, 3, 5, 4). A *ff* (fortissimo) dynamic marking is present in the bass staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The system ends with a double bar line and a repeat sign.

13

Primo.

Primo.

Secondo.

First system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped., ☆, Ped., ☆, Ped. ☆ Ped. ☆ Ped., ☆.

Second system of musical notation. Treble and bass staves. Dynamics: *fz*. Pedal markings: Ped., ☆, Ped., ☆.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped., ☆, Ped., ☆, Ped. ☆ Ped. ☆ Ped., ☆.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Pedal markings: Ped., ☆, Ped., ☆, Ped. ☆ Ped. ☆ Ped., ☆.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *fz*. Pedal markings: Ped., ☆.

8

First system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f* and *p*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Second system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f* and *p*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Third system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *mf* and *f*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Fourth system of music. Treble staff only. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Fifth system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *ff* and *mf*. Fingering numbers 1, 2, 3, 4, 5 are present.

8

Sixth system of music. Treble and bass staves. Treble staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Bass staff has a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f* and *ff*. Fingering numbers 1, 2, 3, 4, 5 are present.

LIST! THE NIGHTINGALE.

3

(HORCH, DIE NACHTIGALL.)

Translation by H. Hartmann.

W. D. Armstrong.

Andante. ♩ 152.

Cantabile.

Horch, horch! die
List! list! the

Nach - ts - gall! Ju - beind singt sie thr Lie - bes - lied - Horch, horch! Durch
night - in - gale Sweet - ly sing - ing his hymn of love Hark! hark! o'er

Berg und Thal Tönt das Ech - o, durch Flur und Ried
hill and dale Songs are ech - o - ing from the grove.

1453 - 3

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Und weck - et froh in meiner
Thy voice a wakes with in my

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Brust Ge - dan - ken
breast. The pur - est

Ped. Ped. Ped. Ped. Ped.

sü - sser Lie - bes - lust, Ge - dan - ken sü - sser Lie - bes - lust
thoughts it e'er pos - sess'd, The pur - est thoughts it e'er pos - sess'd.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Horch, horch die Nach - ti - gall! Ju - beind singt sie ihr Lie - bes - lied.
List! list! the night - in - gale Sweet - ly sing - ing his hymn of love.

Ped.

Horch, horeh! Durch Berg und Thal Tönt das Ech - o, durch
Hark! hark! o'er hill..... and dale Songs are ech - o - ing

Flur..... und Ried. Horch auf der Nacht - i - galt sü - - ssen
from..... the grove. List to the night - in - gale's sweet - - est

Sang, Horch auf der Nacht - i - galt sü - - ssen Sang.
song, List to the night - in - gale's sweet - - est song.

1453 - 3

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It is now reported that Brahms bequeathed to Antonia Dvorak his unfinished and posthumous manuscripts and scores, among which are believed to be a "Faust" overture and perhaps a first symphony.

The body of Johannes Brahms, the composer, has been buried between the tombs of Beethoven and Schubert. He left no legal will—only a letter to his publisher, Simrock, making the Secretary of Exekution the sole heir of his fortune of \$40,000 and the copyrights of his compositions, together with all his manuscripts and beautiful collections of autographs.

Sir Arthur Sullivan is at present chiefly occupied with his new ballet in commemoration of the Queen's reign, and this work will be produced at the end of the month. It is a comedy, more or less with British sports and pastimes from Drimadical to our own days, but with special reference to the Maypole dance and other village games of Middle Ages. The story of the ballet is also now accepted the scenario of the "operatic drama" which Pinero and Comyns Carr are writing for him. Although doubtless containing plenty of the comedy element, the opera will, the Athenian thinks, be rather more serious than is usual at the National Theatre, and it is hoped it will be ready for production by October next.

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A H I the nerves gone on a hender,
N of organ is exposed to danger,
T-eeth and scalp and muscles tender,
I-ty chills the bones pre-empt;
K aleidoscopic are the symptoms legion,
I s they over-run the system,
M aking life a weary region,
N-o one able to resist them,
I s there nothing that will cure?
A nikumiaki will, I'm sure.
Atlanta, Ga. FREDRICK B. SUTTON, M.D.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, at a winter restaurant to eat and drink in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the first floor, and then go to Nagel's Restaurant, 6th and St. Charles streets. Ladies on shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

Max Rosenthal says for Europe on April 21. He has entirely recovered from the illness which compelled him to cancel his concert tour. He will return to this country next November and appear in one of his hundred concerts.

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No. 1. Water is the most important substance taken into the system. It makes the principal element in the blood forming process, consequently should be absolutely pure.

No. 2. More ailments and diseases arise from drinking impure water than from any other known cause.

No. 3. When you drink Crystal Water you know that you are not drinking germs of disease.

No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers incident to modern life is obviated.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is percolating it.

No. 6. Crystal Water is the only water on the market to-day of absolute purity, and that will stand every scientific test.

No. 7. Any sewage emptying into a public water supply from a locality where there has been Typhoid Fever places your health in great peril.

No. 8. Filters are powerless to purify water. They only concentrate and multiply the bacteria instead of reducing them.

No. 9. The most dangerous impurities in water are those which are invisible to the eye. Cleanness is desirable, but it is no test for purity. Filtrates and organic matter are present in the clearest water, and yet are all productive of disease.

No. 10. Crystal Water is a reviver and regenerator of cell-structure. It dissolves impurities and places them in a condition to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent procurable.

No. 11. No protection against disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera Morbus.

No. 12. Children should not be allowed to drink anything but Crystal Water. It will save them many a life and sickness.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on earth.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than Pure Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the pores of the skin, and gives a softness and brightness that nothing else will give.

All products of the Crystal Water Company have for a basis Pure Crystal Water combined with the purest ingredients, thereby producing the most healthful drinks.

CRYSTAL GINGER ALE

Is the finest, purest and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious nectar.

CRYSTAL LIME

Is the most delicious sparkling Mineral Water ever offered to the public. It is free from disease-causing.

Free from Lime, Ammonia, and Mineral impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. It aids digestion, and creates a healthy appetite. It is pure, delicious, soft, and health-giving.

It is the cheapest and best; best because it is so pure. Packed in 24 and 50 quart cases, and bottled in 18 and 100 pints to a case. Every family should have a case in their house.

CRYSTAL LITHIA

Both still and sparkling, is recommended by all the most prominent physicians as a sure remedy in cases of Gravel, Rheumatism, Gout, Stone in the Bladder, and incipient Diabetes. This valuable remedy, as produced by the Crystal Water Co., is superior to all others because it is made from absolutely pure water, and ten grains of pure Lithia to the gallon. Look at the analysis.

Lithia, the system gets nothing but that which is beneficial, with the result of speedy relief. Always ask for Crystal Lithia, still or sparkling. It is always pure and reliable.

CRYSTAL SELTZER AND VICHY, (In Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure?

Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarsaparilla, and Lemon Soda, are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.